



WASHINGTON
PERFORMING ARTS

2022/23 SEASON THE WORLD IN OUR CITY



MIDORI, violin

SUNDAY, OCT. 30, 7:30 p.m.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS
TERRACE THEATER



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PERFORMING ARTS

2022/23 SEASON

THE WORLD IN OUR CITY

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"Iceland's Glenn Gould" (*New York Times*) brings his trademark finesse and subtlety to this Hayes Piano Series recital based on his acclaimed 2021 recording, *Mozart & Contemporaries*.

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Effortless virtuosity, penetrating insight, and emotional nuance from Norwegian piano luminary Leif Ove Andsnes.

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The legendary Denyce Graves joins a multi-disciplinary team of creators for this powerful new song cycle connecting African American ancestors and their heirs of today.

Special thanks: National Endowment for the Arts



Washington Performing Arts's classical music performances this season are made possible in part through the generous support of Betsy and Robert Feinberg.

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Presents

MIDORI, violin

SUNDAY, OCT. 30, 7:30 p.m.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS
TERRACE THEATER

J.S. BACH
(1685-1750)

Sonata No. 1 in G Minor for Unaccompanied
Violin, BWV 1001
Adagio
Fuga: Allegro
Siciliano
Presto

JESSIE MONTGOMERY
(b. 1981)

Rhapsody No. 1

J.S. BACH
(1685-1750)

Partita No. 1 in B Minor for Unaccompanied
Violin, BWV 1002
Allemande
Double: Presto
Corrente
Double
Sarabande
Double
Bourrée
Double

INTERMISSION

JOHN ZORN
(b. 1953)

Passagen

J.S. BACH
(1685-1750)

Partita No. 3 in E Major for Unaccompanied
Violin, BWV 1006
Preludio
Loure
Gavotte en Rondeau
Menuet I and II
Bourrée
Gigue

Washington Performing Arts first presented Midori in 1988, and has enjoyed a longstanding partnership since. Midori was honored with the Washington Performing Arts Ambassador of the Arts Award in 2020 for her unsurpassed excellence in music, her tireless work in education and philanthropy, and her active commitment to human advancement regardless of national boundaries.

SPECIAL THANKS

This performance is made possible through the generous support of Anne and Burton Fishman.

Washington Performing Arts's classical music performances this season are made possible in part through the generous support of Betsy and Robert Feinberg.

His Excellency Koji Tomita, Ambassador of Japan, is the honorary patron of this engagement.

This is one of twenty 2022/23 season performances included in Washington Performing Arts's The World in Our City initiative, which promotes cross-cultural understanding and cultural diplomacy via the presentation of international visiting artists, globally inspired local programming, and the award-winning Embassy Adoption Program, a partnership with D.C. Public Schools.

Special thanks to the following lead supporters of Washington Performing Arts's mission-driven work: Jacqueline Badger Mars and Mars, Incorporated; D.C. Commission on the Arts and Humanities; the National Capital Arts and Cultural Affairs Program and the U.S. Commission of Fine Arts; The Morris and Gwendolyn Cafritz Foundation; and the Dallas Morse Coors Foundation for the Performing Arts.

MARS



PROGRAM NOTES

Sonata No. 1 in G Minor for Unaccompanied Violin, BWV 1001 Johann Sebastian Bach (1685-1750)

Bach's six works for unaccompanied violin—three sonatas and three partitas—form one of the pinnacles of the violin literature. Bach, then in his mid-thirties, was Kapellmeister to Prince Leopold of Anhalt-Cöthen when he composed them in about 1720. The three partitas are essentially suites of dance movements, but the three sonatas are in a more prescribed form. These are not sonatas in the classical sense of that term, with contrasts of themes and tonalities within movements, but they do conform to a specific sequence: the first movement is slow and solemn, somewhat in the manner of an improvisation; the second is a fast fugue; the third, usually more lyric, is the one movement in a contrasting key; and the last is a fast movement in binary form, somewhat like the dance movements of the partitas. The Sonata in G Minor opens with a somber Adagio. While fully written out, this noble music gives the impression that the music is being improvised as it proceeds, and Bach decorates the slow melodic line with florid embellishments (including, at several points, 128th notes). The heavy chording and rich sonorities of this movement have led some to believe that Bach was attempting to duplicate the sound of the organ here. After the stately gravity of the opening movement, the Fuga bristles with non-stop energy. The fugue itself is in three voices, and Bach

eases the polyphonic complexity with interludes of sixteenth-note passagework and arpeggiated figurations. Bach understood a Siciliano to be a slow dance in compound time; he preserves the swaying effect of the original in the dotted rhythm of the very opening, and this dotted figure returns throughout, though it is sometimes buried within the harmonic texture. The concluding Presto is a blistering rush of steady sixteenth notes. Such an unvaried progression might, in other hands, quickly become dull, but Bach's often surprising subdivisions of phrasing and bowing give this movement unexpected variety.

Rhapsody No. 1

Jessie Montgomery (b. 1981)

Born in New York City's Lower East Side, Jessie Montgomery studied violin at Juilliard and composition at New York University. She has been composer-in-residence with the Sphinx Orchestra, for which she has written several works for strings, and she is currently serving a three-year tenure as composer-in-residence with the Chicago Symphony. The composer has prepared a brief program note to her Rhapsody No. 1, which was composed in 2014: "Rhapsody No. 1 is the first solo violin piece I wrote for myself. It draws on inspiration from the Eugène Ysaÿe solo violin works and is intended to serve as both an etude and a stand-alone work. This piece is intended to be part of a set of 6 solo violin works, each of

which will be dedicated to a different contemporary violinist, and inspired by an historical composer.”

Partita No. 1 in B Minor for Unaccompanied Violin, BWV1002

Johann Sebastian Bach (1685-1750)

Bach’s evolution of partita form takes a particularly unusual turn in his Partita No. 1 in B Minor. He offers the standard allemande, a corrente, and a sarabande but drops the expected gigue and replaces it with a bourrée, then follows each of these four movements with a double, a variation on the preceding movement. These are melodic variations, so in each double one still hears the shape of the principal theme of the previous movement, but all of the doubles are at a faster tempo.

An allemande is a dance in common time and at a moderate tempo; as the name suggests, it is of German origin (that title survives in American popular culture as a square-dancing term: “Allemande right with the old left hand”). The Allemande that opens Bach’s First Partita is powerful music, proceeding solemnly along grand chords and dotted rhythms, while its double, in cut-time, runs nimbly along a steady progression of eighth notes. Corrente is Italian for the French Courante: both mean “running,” and it is no surprise that both the Corrente of this partita and its double move along swiftly—the steady eighths of the Corrente become sixteenths in the double, which flies.

A sarabande was an old dance, originally brought to Europe from Latin America; King Philip II of Spain had it banned from the court

in 1583 for “exciting bad emotions.” It evolved into a somewhat slower dance in triple time, and it is in this form that Bach came to know it. His Sarabande is a grave, somewhat formal dance, with the violin’s complex multiple-stopping providing a rich harmonic accompaniment. The double transforms the 3/4 of the Sarabande into a flowing 9/8 meter and relaxes its gravity by dancing lightly along the triple meter. A bourrée is a vigorous dance in quadruple meter, usually beginning on the upbeat, and this noble, energetic Bourrée features massive chords within the texture of the quick dance; the double brings a steady rush of eighth notes.

Passagen

John Zorn (b. 1953)

A saxophone player and composer, John Zorn is also a record and music producer who has helped create hundreds of recordings of new music, and he has been a champion of new music in its many forms. The range of his passions is intimidating: he has been the saxophonist in the bands Naked City and Masada, he has made much of his career as a performer in Japan, and recently he has explored his Jewish heritage with the klezmer-influenced Masada. Zorn’s music—which can partake of rock, punk, jazz, film music, and many other genres—has been described as aggressive and assaultive, yet it has also earned the respect of the musical establishment.

In his *Passagen* (2011), Zorn set himself a very specific task: he wanted to write an extended work for unaccompanied violin that would

offer what he called “a brief history of solo violin music.” That history—which includes works by Telemann, Bach, Paganini, Reger, Ysaÿe, Prokofiev, Bartók, and others—is as rich as it is intimidating. Zorn set a further task for himself in this piece: he wished to pay homage to Bach, and so he built much of this piece on the musical equivalents of the letters of his last name: in German musical notation B-A-C-H becomes the sequence Bb-A-C-B.

But rather than listening just for that motif, audiences should take *Passagen* as the dazzling work that it is. This is a phenomenally difficult work for a violinist, who must master all the solo violin techniques from the last several centuries (as well as a few new ones). Zorn also makes fleeting quotations of great works from the solo violin repertory, and listeners will recognize fragments from the Bach solo sonatas, from Bartók’s Sonata for Solo Violin, and others. Overflowing with energy, *Passagen* does not just give us a tour of the literature for the unaccompanied violin—it becomes part of that literature.

Partita No. 3 in E Major for Unaccompanied Violin, BWV 1006
Johann Sebastian Bach (1685-1750)

The title *Preludio* suggests music that is merely an introduction to something else, but this *Preludio* is a magnificent work in its own right, in some ways the most striking of the seven movements of this partita. Built on the jagged, athletic opening theme, this movement is a brilliant flurry of steady sixteenth notes, featuring complicated string-crossings and racing along

its blistering course to an exciting conclusion. Among the many pleasures of this music is Bach’s use of a technique known as *bariolage*, the rapid alternation between the same note played on stopped and open strings, which gives this music some of its characteristic glinting brilliance.

Bach follows this striking beginning with a sequence of varied dances. The term *Loure* originally referred to a form of French bagpipe music and later came to mean a type of slow dance accompanied by the bagpipe. Bach dispenses with the bagpipe accompaniment, and in this elegant movement the violin dances gracefully by itself. Bach was scrupulously accurate in his titles, and the *Gavotte en Rondeau* (gavotte in the form of a rondo) conforms to both these forms: a gavotte is an old French dance in common time that begins on the third beat, while rondo form asks that one section recur throughout. This vigorous and poised movement features some wonderful writing for the violin as the original dance theme repeats in many guises. The two minuet movements are sharply contrasted: Menuet I takes its character from the powerful chordal beginning, while Menuet II, dancing gracefully, is more subdued. The *Bourrée* drives along its lively course, energized by a powerful upbeat, and the *Gigue* brings the work to a lively close.

Program notes by Eric Bromberger.

ABOUT THE ARTIST



Midori is a visionary artist, activist, and educator who explores and builds connections between music and the human

experience and breaks with traditional boundaries, which makes her one of the most outstanding violinists of our time.

In concert around the world, she transfixes audiences, bringing together graceful precision and intimate expression. Midori has performed with, among others, the London, Chicago, and San Francisco Symphony Orchestras, the Sinfonieorchester des Bayerischen Rundfunks, the Berlin and Vienna Philharmonics, and the Mahler Chamber Orchestra. She has collaborated with such outstanding musicians as Claudio Abbado, Emanuel Ax, Leonard Bernstein, Jonathan Biss, Constantinos Carydis, Christoph Eschenbach, Daniel Harding, Paavo Järvi, Mariss Jansons, Yo-Yo Ma, Susanna Mälkki, Joana Mallwitz, Antonello Manacorda, Zubin Mehta, Donald Runnicles, Jean-Yves Thibaudet, and Omer Meir Wellber.

Midori's latest recording with the Festival Strings Lucerne of Beethoven's Violin Concerto and two Romances was released in October 2020 by Warner Classics. Midori and Jean-Yves Thibaudet's forthcoming album on Warner Classics, *Beethoven Sonatas for piano and violin*, will be released digitally in November 2022.

Her diverse discography by Sony Classical, Ondine and Onyx includes recordings of Bloch, Janáček and Shostakovich, and a Grammy Award-winning recording of Hindemith's Violin Concerto with Christoph Eschenbach conducting the NDR Symphony Orchestra, as well as Bach's Sonatas and Partitas for Solo Violin filmed at Köthen Castle, which was recorded also for DVD (Accentus).

As someone deeply committed to furthering humanitarian and educational goals, she has founded several non-profit organizations. Midori & Friends provides music programs for New York City youth and communities, and MUSIC SHARING, a Japan-based foundation, brings both western classical and Japanese music traditions into young lives in Japan and throughout Asia by presenting programs in schools, institutions, and hospitals. Throughout the pandemic in 2020 and 2021, she continued to create virtual programming for these organizations, which serve many different communities. She commissioned composer Derek Bermel to write a new piece, "Spring Cadenzas," which was premiered (mostly virtually) by student orchestras in 2021 through Midori's Orchestra Residencies Program (ORP) and will continue to be performed by ORP participants in future seasons; Midori also performed the piece this summer with the National Repertory Orchestra in Breckenridge, CO. Through Partners in Performance (PiP), Midori co-presents chamber music

concerts around the U.S., focusing on smaller communities that are outside the radius of major urban centers and have limited resources. During the pandemic, she recorded recitals that were shared with PiP audiences, and provided a series of live, virtual workshops to accompany the recorded performances.

In recognition of her work as an artist and humanitarian, she serves as a United Nations Messenger of Peace. In recognition of her lifetime of contributions to American culture, Midori is the recipient of the Kennedy Center Honors and was celebrated by Yo-Yo Ma, Bette Midler and John Lithgow, among others, during the May 2021 Honors ceremonies in Washington, D.C.

During 2020 and 2021, she also continued to perform, when possible, and appeared in recital (virtually and/or in person) at the Philadelphia Chamber Music Society, at the 92nd Street Y, in a virtual concert also streamed by the Schubert Club and Lied Center for Performing Arts in Nebraska, and at the Amelia Island Chamber Music Festival. She performed live with the Houston and Detroit Symphonies and in European engagements with the Royal Scottish National Orchestra, The OCM Symphony Orchestra in Spain, Borusan Istanbul Philharmonic Orchestra in Turkey and Orchestra del Teatro Massimo di Palermo in Italy.

She began her 2021-22 season with the Festival Strings Lucerne on July 1, performing the concert that had been scheduled for March 2020, but was cancelled due to the pandemic.

This season, she has performances scheduled with orchestras in Atlanta, New Mexico, Phoenix, Austin, Kansas City and Palm Beach, a U.S. recital tour and tours throughout Europe and Asia. She will perform the World Premiere of Detlev Glanert's Violin Concerto No. 2 with the Royal Scottish National Orchestra in November and will also perform the piece with the NDR Elbphilharmonie Orchestra in Hamburg the following month.

Midori was born in Osaka in 1971 and began her violin studies with her mother, Setsu Goto, at an early age. In 1982, conductor Zubin Mehta invited the then 11-year-old Midori to perform with the New York Philharmonic in the orchestra's annual New Year's Eve concert, where the foundation was laid for her following career. Midori is the Dorothy Richard Starling Chair in Violin Studies at the Curtis Institute of Music in Philadelphia and is a Distinguished Visiting Artist at the Peabody Institute of the Johns Hopkins University.

Midori plays the 1734 Guarnerius del Gesù 'ex-Huberman'. She uses four bows – two by Dominique Peccatte, one by François Peccatte and one by Paul Siefert.

ABOUT WASHINGTON PERFORMING ARTS

One of the most established and honored performing arts institutions in America, Washington Performing Arts has engaged for more than half a century with artists, audiences, students, and civic life. The city is truly our stage: for decades, in venues ranging from concert halls and clubs to public parks, we have presented a tremendous range of artists and art forms, from the most distinguished symphony orchestras to both renowned and emerging artists in classical music, gospel music, jazz, international genres, and more. Washington Performing Arts also has an ever-expanding artistic and educational presence on the internet, addressing the programming challenges of this time of pandemic while envisioning ongoing opportunities for online connection and community in a post-COVID world.

Washington Performing Arts deeply values its partnerships with local organizations and other arts institutions. Through events online and in a myriad of performance venues and neighborhoods, Washington Performing Arts engages international visiting artists in community programs and introduces local artists to wider audiences. We place a premium on establishing artists as a continuing presence in the lives of both young people and adults through residencies and education programs.

For its achievements, Washington Performing Arts has been recognized with a National Medal of Arts and with three Mayor's Arts Awards from the D.C. Government. We have now embarked upon our second half-century, ever inspired by the motto of our founder, Patrick Hayes: "Everybody in, nobody out."

For more information, please visit washingtonperformingarts.org.

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Washington Performing Arts is grateful for generous gifts from members of our community to support dedicated endowment funds to recognize rising artists. **The Ruth Bader Ginsburg Memorial Fund** was established in 2021 to honor the late Supreme Court Justice Ruth Bader Ginsburg's life, legacy, and passion for music with an annual award to a distinguished artist that includes the opportunity to choose a musical talent deserving of wider recognition to be presented in a Washington Performing Arts recital in Justice Ginsburg's memory. **"The Reggie"** is an annual award established in 2018 to honor former Washington Performing Arts Board Chair Reginald Van Lee, granted to a high school junior or senior member of the Washington Performing Arts Children of the Gospel Choir to pursue additional arts-related education or activities. For more information about Washington Performing Arts's endowed fund opportunities, contact Meiyu Tsung at MTsung@WashingtonPerformingArts.org.

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Legacy Society members appreciate the vital role that performing arts play in the community, as well as in their own lives. By remembering Washington Performing Arts in their will or estate plans, members enhance our annual fund, endowment, or donor-designated programs and help make it possible for the next generations to enjoy the same quality and diversity of presentations both on stages and in our schools and community.

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